

## DESIGN OF THE TEXTILES DESEN.

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**ABSTRACT:** Designer's work itself in a mill comes from strategic aims of production, we can hardly speak about free creation. Although a designer is limited in a way, he/she has some possibilities to apply his/her creative objectives. What concerns patterning you always start from particular existing technology in a mill, it means from production of a yarn to weaving and knitting up to a final finishing of textiles. This reality is met with an idea and opinion which has a certain target. In our conditions it is a certain type of textile with a particular pattern application in a certain clothing product. Sometimes the target is given to a designer but more often a designer searches new ideas himself/herself. It is beneficial for producer to give an employee the most possible volume of inspiration. The work of designers mainly includes searching and finding this abstract idea. This one is then adapted to particular production possibilities and a new pattern is created as well as a product

**KEY WORDS:** textile desen, designer, production, conditions,

The oldest supported textile discoveries originate from area of ancient Egypt. Geometrical ornament is written on paintings and relief. Ancient Egypt is one of the most important regions, where very rich and perfect ornamental system development took place. This ornamental system influenced as well the Mesopotamian ornamental system, as well as the ornamental system of Crete.

Ancient Greeks took over the Egyptian ornamental system and developed the system in typical way, where the geometrical ornament, focusing on flora and fauna, mythical animals and human body dominated /acanthus leave, astragal and laurel tree leave /.

Romans brought oak tree leaves, lily, vine, pine cones. Meander was typical geometrical element, believed as the Roman sprit sign. European textile ornament used in next centuries in hanging half-garland and garlands the vegetal motive.

This indicated excursion through the history presents us the sources of inspiration, transformed by different level of stylization and abstraction.

The sixties of the last century present dynamical development period in different areas of art, architecture and design. Information about design proposal grows so rapidly, that only one designer is not able to process all the information. As a consequence the need of specialization and methodic of design comes up.

We can indicate roughly the methodical design order.

- a) Information phase
- b) Analytical phase
- c) Design phase
- d) Phase of choice and decision
- e) Phase of calculation and production conditions adjustment
- f) Definite design for realization

The industrial design criteria formulation is based on the need of industrial product property.

The criteria are: 1. SOCIAL

- a/ The product accessibility and orientation for different social classes
- b/ Optimization of life of the disabled citizens
- c/ Social usefulness and effectiveness of the product
- d/ Sense of the product for the esthetical level of a single cultivation

2. FUNCTIONAL

- a/ Functionality of the product in terms of its use
- b/ Quality of the product in terms of the state of technical development topicality
- c/ Energy saving
- d/ Durability – colors performance
- e/ Material recycling possibility
- f/ Practical applicability in relation to human
- g/ Maintainability
- h/ Choice and suitability of used materials
- i/ Technical development

3. HYGIENE

- a/ Hygienically suitability
- b/ Possibility of clearing
- c/ Thermal permeability

4. ECONOMICAL

- a/ Economical contribution of designed product
- b/ Competitiveness on our and foreign market
- c/ Accessibility of basic material and its price
- d/ Highlighting of company product quality

5. ESTHETICAL

- a/ Context and form
- b/ Originality of the work, resourcefulness
- c/ Whole level in context to topical technical and art science
- d/ Harmony of material and solution of painting
- e/ Sign system formation
- f/ Stylistic solution level in relation to progressive tendencies
- g/ Esthetical expression in its shape and color composition

6. ECOLOGICAL

- a/ Regard to environment
- b/ Natural material saving
- c/ Positive impact on the environment
- d/ Use of biomaterials and bio procedures
- e/ Rationalization of energy use
- f/ No use of toxic material

The problem of textile design solution comes out from strategic intentions of company, its Mechanical Park and possibilities of the painting intention realization. These restrictions create a frame, into which the designer fits the image.

Designer is a person that prepares long time for the job. The person's general knowledge in different areas is required as well as the theoretical preparation in textile technologies, practice in labs and painting work in studio.

The basics of designers knowledge is the history of art and basics of textile designer is the history of textile and clothe and national traditions study.

By the design we consider several points of view, which are determining.

1/ General aesthetics points of view

- 1.1 naturalistic
- 1.2 abstract
- 1.3 ornamental
- 1.4 pictorial
- 1.5 figurative
- 1.6 geometrical
- 1.7 imitative
- 1.8 constructivist

2/ Thematic

- 2.1 floral or vegetal
- 2.2 animalistic
- 2.3 figural
- 2.4 objects of inanimate nature
- 2.5 ornamental
- 2.6 geometrical
- 2.7 abstract

3/ Global composition

- 3.1 freely arranged
- 3.2 striped
- 3.3 striped narrowly
- 3.4 medals
- 3.5 symmetrical
- 3.6 asymmetrical
- 3.7 small
- 3.8 big

4/ Textile technology

- 4.1 woven
- 4.2 pressed
- 4.3 combined
- 4.4 tie-dyed
- 4.5 embroidered
- 4.6 knitted

5/ Point of use

- 5.1 clothing
- 5.2 general
- 5.3 children's
- 5.4 kitchens
- 5.5 weekend's
- 5.6 presentable

6/ Kind of house textile

- 6.1 decorative – curtains
- 6.2 furniture
- 6.3 tablecloth
- 6.4 cloth
- 6.5 carpet

7/ Internal functional

- 7.1 ornamental
- 7.2 symbolical
- 7.3 operational
- 7.4 masking

8/ Color

- 8.1 monochromatic
- 8.2 multicolored

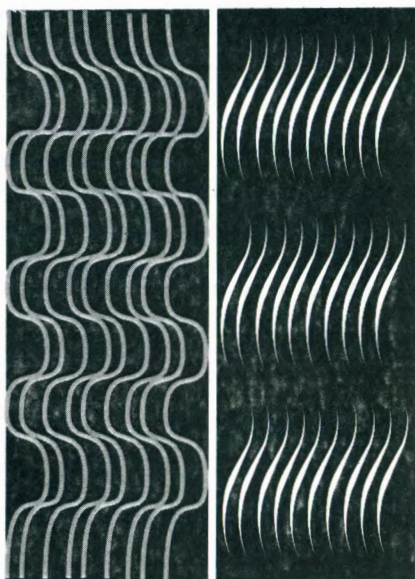
9/ Shape of the surface

- 9.1 smooth
- 9.2 relief

Said points of view are frame, in which author – designer puts the idea in form of shapes, lines, area extent, colors in compositions. It is authors' intellect, that turns over all knowledge and experience by unique way into designers piece of work. The complexity and greatest effectiveness hides in the simplicity of a piece of work understand. The contrast and elegance are given rules that help to reach the effect. Composition is reflection of cultural, technical and historical context in the period of its origin.

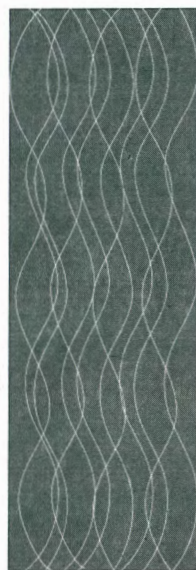
There is no manual for successful designers' piece of work. Only way of intensive search and creation of new relationship in experimenting exist.





návrh na posteľnú bielizeň  
školská práca KPD, Ružomberok, 2006

**Fig. 1:** Textil desén



návrh na posteľnú bielizeň  
školská práca KPD, Ružomberok, 2006

**Fig. 2:** Textil desén



návrh na posteľnú bielizeň. školská práca KPD, Ružomberok 2002

**Fig. 3:** Textil desén



optické návrhy na látku, Kornélia Lobotiková  
školská práca KPD, Ružomberok, 2005

**Fig. 4:** Textil desén

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